

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 35.—No. 19.

SATURDAY, MAY 9, 1857.

PRICE 4d.
STAMPED 5d.

MISS LASCELLES.—Letters to be addressed to 28, York-street, Portman-square.

MR. and MRS. PAGET (R.A.M.), Bass and Contralto, 17, Winchester-place, Pentonville, N.

MR. CARRODUS, Violinist, begs to announce that he has removed to 72, Cambridge-street, Eccleston-square, where all communications may be addressed.

MR. TENNANT has returned to town for the season, having concluded his operatic tour with Miss C. Hayes. All engagements for Mrs. Tennant and himself to be addressed to their residence, 42, Conduit-street, Regent-street, W.

MR. LANGTON WILLIAMS begs to announce that his Annual Grand Concert will take place at the Music Hall, Store-street, on Monday evening next, May 11th, when he will be assisted by the most distinguished artists. Tickets, 2, 3, and 4 shillings.

HER MAJESTY'S THEATRE.—Piccolomini, Giuglini, Belletti, Violetti.—Last appearance of Pocchini.—**LUCIA DI LAMMERMOOR.** On Thursday next, May 14th, an Extra Night, **LUCIA DI LAMMERMOOR.**—Lucia, Piccolomini; Edgardo, Giuglini. **LA ESMERALDA.** La Esmeralda, Pocchini—her last appearance. For particulars see Bill. A limited number of boxes in the half-circle tier have been specially reserved for the public, and may be had on application at the Box-office, at the Theatre, Colonnade, Haymarket. Price, one guinea and one guinea and a half each.

HER MAJESTY'S THEATRE, HAYMARKET.—Under the immediate patronage of Her Most Gracious Majesty the Queen, and Her Royal Highness the Duchess of Kent.—**MRS. ANDERSON'S** (Pianist to Her Majesty the Queen, and Instructress to their Royal Highnesses) Annual **GRAND MORNING CONCERT** will take place in Her Majesty's Theatre, Monday, May 18th, 1857, commencing at Half-past One o'clock precisely, with all the Principal Artists, also the Band and Chorus, of that Establishment. Conductor—Signor Bonetti.

Principal vocal performers will include Mdlle. Piccolomini, Mdlle. Maria Spezia, Mad. Clara Novello, Mdlle. Ortolani, and Mad. Albani; Sig. Antonio Giuglini, Mr. Charles Braham, Sig. Beneventano, Sig. Corsi, Sig. Violetti, and Sig. Belletti. Instrumental solo performers: Pianoforte—Mrs. Anderson, Mrs. F. B. Jewson, and Mr. W. G. Cousins; Violin—M. Remenyi, solo violin to Her Majesty the Queen; Violoncello—Sig. Pezzo, first violoncello of Her Majesty's Theatre; Contrabasso—Sig. Gildardi, first contrabasso of Her Majesty's Theatre. Further particulars will be duly announced.

Prices of admission:—Boxes, grand tier, £4 4s.; Pit ditto, £2 12s. 6d.; First, ditto, £2 3s.; Second, ditto, £2 2s.; Third, ditto, £1 1s. 6d.; Stalls, £1 1s.; Pit, 7s.; Amphitheatre Stalls, 5s.; Gallery, 2s. 6d.

Applications for Boxes, Stalls, and Places, to be made at the Box-office of Her Majesty's Theatre, the principal Librarians and Music Publishers, or of Mrs. Anderson, 34, Nottingham-place, York-gate, Regent's-park.

HER MAJESTY'S THEATRE.—Under the immediate patronage of Her Majesty the Queen, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Cambridge.—**MR. BENEDICT** begs respectfully to announce that, in lieu of his Annual Concert, he has made arrangements with the Direction to give three grand Musical Festivals, dramatic, classical, and miscellaneous, on Wednesday mornings, June 10, 24, and July 8. The artists will include Mdlle. Piccolomini, Mdlle. Maria Spezia, Mdlle. Angiola Ortolani, and Madame Albani. Sig. Antonio Giuglini, Herr Reichardt, Mr. Charles Braham, Signors Belletti, Beneventano, Napoleone Rossi, Giovanni Corsi, and Filippo Violetti, supported by the chorus and orchestra of that great musical establishment. One portion of the Concert will be conducted by Sig. Bonetti, and another by M. Benedict.

The Programme will include Mendelssohn's posthumous *Finta* to the Opera of *LORELY*, performed for the first time in England on the stage, and other important works. Instrumental performers of the greatest eminence have been secured. Full particulars will be duly announced. The performances have been fixed to commence at Two and terminate at Five o'clock.

Subscription Tickets (transferable) for the Three Concerts:—Private Boxes to hold Four Persons—Pit Tier Boxes, £6 6s.; Grand Tier Boxes, £8 8s.; First Tier Boxes, £6 6s.; One Pair Boxes, £5 5s.; Two Pair Boxes, £4 4s.; Upper Boxes, £3 3s.; Pit Stalls, £2 2s.; Pit, 15s.; Gallery Stalls, 10s.; Gallery, 5s.

Prices for each Single Concert:—Private Boxes to hold Four Persons—Pit Tier Boxes, £3 3s.; Grand Tier Boxes, £4 4s.; First Tier Boxes, £3 3s.; One Pair Boxes, £2 12s. 6d.; Two Pair Boxes, £2 2s.; Upper Boxes, £1 11s. 6d.; Pit Stalls, £1 1s.; Pit, 7s.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Application for Tickets may be made at all the principal Librarians and Music Sellers, of Mr. Benedict, 2, Manchester-square; and at the Box-office of the Theatre.

ROYAL ITALIAN OPERA, LYCEUM.—First Night of *LA TRAVIATA*.—Subscription Night.—Thursday next, May 14, will be given as a Subscription Night (in lieu of Saturday, August 15), on which occasion will be performed for the first time at the Royal Italian Opera, Verdi's Opera, *LA TRAVIATA*.

With the following powerful cast:—Violetta, Mad. Bosio; Flora Bervoix, Mad. Tagliafico; Giorgio Germont, Sig. Graziani; Barone Duphal, Sig. Tagliafico; Marchese D'Obigny, Sig. Polonini; Gastone, Sig. Soldi; Dottore Grenvil, M. Zelger; Guiseppe, Sig. Mei; and Alfredo, Sig. Mario. Conductor—Mr. Costa. After which the new Divertissement entitled, *LA BRESILIENNE*, in which Mdlle. Cerito will appear. The opera commences at half-past eight.

CRYSTAL PALACE.—SATURDAY CONCERTS.—Programme for this Day. 1. Symphony in E flat, Mozart. 2. Scena and aria, "Non temer," Mozart, Miss Banks. Violinobbligato, Mr. Watson. 3. Capriccio for Pianoforte, Mendelssohn, Mr. Gunther. 4. "Adelaide," Beethoven, Mr. Montem Smith. 5. Overture, "Benvenuto Cellini," Berlioz. 6. Song, "Bid me discourse," Bishop, Miss Banks. 7. Air varié for violin, De Beriot, Mr. Watson. 8. Ballad, "My pretty Jane," Bishop, Mr. Montem Smith. 9. Overture, "Preciosa," Weber. Doors open at Twelve: Concert at half-past Two. Admission, Half-a-crown.

EXHIBITION OF ART TREASURES OF THE UNITED KINGDOM, 1857.—NOTICE TO HOUSEHOLDERS: APARTMENTS.—The Executive Committee having reason to believe that many of their fellow-citizens will be disposed to offer accommodation to strangers visiting Manchester during the period of the Exhibition, have determined to open, for the convenience of visitors, a **REGISTRY OF THE APARTMENTS** which, upon application, may be obtained. All parties disposed to be invited to send, without delay, their proposals in writing, in which must be stated the situation of the house, the number of sitting and bedrooms, and other accommodations offered, and the terms required.—Further information may be obtained at the offices, and all applications must be addressed to **MR. SAMUEL HADEN**, registrar of apartments, No. 100, Mosley-street, Manchester. By order, THOS. HAMILTON, Secretary.

THE EXHIBITION

OF THE
ART TREASURES OF THE UNITED KINGDOM NOW OPEN AT MANCHESTER.

THIS PALACE, covering a space of 18,000 square yards, contains the **LARGEST** and most **VALUABLE** **COLLECTION OF WORKS OF ART**, Ancient and Modern, ever collected, and which, there are many reasons for supposing, can never be brought together again.

REFRESHMENTS are provided on an extensive scale, at moderate charges. **PRICES OF ADMISSION:**—From the 6th to 16th May (both days inclusive), 2s. 6d. for each person. On and after Monday the 18th May, 1s. for each person, except on Thursday in each week, when the charge will be 2s. 6d. for each person. **SEASON TICKETS**, at £2 2s., entitle the proprietors to admission on all occasions when the Exhibition is open to the public; tickets at £1 1s. entitle to admission on all but the "reserved days." These tickets may be procured at the Exhibition Building; or at the offices, 100, Mosley-street.

Hours of Exhibition.—The doors will be open daily at ten o'clock, and will be closed at sunset. A bell will be rung half an hour before closing.

Catalogues.—A General Catalogue, price 1s., is sold in the Palace. Bath Chairs are provided, at a moderate charge, for the use of ladies and invalids.

Arrangements are being made with the various railway companies to enable visitors to come direct from any part of the country to the building. The London and North Western Railway Company have arranged to convey passengers from London by the 6.15 a.m. train, returning to London in the evening, either four or five hours in the Exhibition. **THOMAS HAMILTON, Secretary.** Offices, 100, Mosley-street.

MADAME ENDERSOHN has the honour to announce that her **MATINEE MUSICALE** will take place at the **BEETHOVEN ROOMS**, 75, Harley Street, on **WEDNESDAY, MAY 20th, 1857**, to commence at Three o'clock. Vocalists—Signor Millardi, Mr. Allan Irving, Mrs. Lockey, and Madame Endersohn. Instrumentalists—Madame Clara Schumann and Herr Ernst. Conductors—Mr. Frank Mori and Mr. M. W. Balfe. Tickets, 10s. 6d.; Reserved Seats, £1 1s. To be had at the principal Music-shops; and of Madame Endersohn, at her residence, 75, Harley Street.

EXETER HALL.

MAD. MADELEINE GRÄVER

AND

HERR GOFFRIE

Have the honour to announce that they will give a Grand

VOCAL AND INSTRUMENTAL CONCERT,

Supported by the

ORCHESTRA OF THE ROYAL ITALIAN OPERA,

Wednesday Evening, May 20th, 1857.

VOCALISTS:

MADAME CLARA NOVELLO.

MADAME CARADORI.

MAD^{LLE}. HERTHA DE WESTERSTRAND,

(Prima Donna from the Royal Opera, Stockholm, her first appearance in England).

MISS DOLBY,

HERR REICHARDT,

(His first appearance this Season), and

MR. WEISS.

INSTRUMENTALISTS:

VIOLIN,

HERR ERNST.

CONTRA-BASSO,

SIGNOR BOTTESINI,

PIANOFORTE,

MADAME CLARA SCHUMANN,

(Her First Appearance at Exeter Hall.)

AND

MADAME MADELEINE GRÄVER,

(Her First Appearance this Season.)

THE ORCHESTRA

Will consist of

SEVENTY PERFORMERS.

Conductor—HERR GOFFRIE.

Doors open at Half-past Seven, to begin at Eight o'clock.

Stalls, 10s. 6d. and 5s. Tickets, 3s. 6d., 2s. 6d., and 1s. 6d., may be had of Boosey and Sons, Holles-street, Cavendish-square; Cramer, Beale, and Co., Regent-street; Mitchell, Old Bond-street; Keith and Prowse, Cheapside; Mad. Gräver, 32, Queen Anne-street; Herr Goffrie, 61, Margaret-street; and all the Principal Music-Warehouses.

DR. MARK

WITH HIS

JUVENILE ORCHESTRA

NUMBERING UPWARDS OF 30 INSTRUMENTAL PERFORMERS,
AND A CHORUS OF FORTY VOICES,

Composed of Little English, Scotch, and Irish Boys,

From Five to Fifteen years of age,

AND KNOWN BY THE TITLE OF

"DR. MARK AND HIS LITTLE MEN,"

Taught by him gratuitously, in order to illustrate his entirely new, simple, and effective system of Musical Education, to facilitate the encouragement and promotion of Musical Talent among the rising generation of this country, is open to Engagements. Dr. MARK has performed with his pupils at the New Free Trade Hall, Manchester; Music Hall, Edinburgh; City Hall, Glasgow; Concert Hall, and St George's Hall, Liverpool; St. George's Hall, Bradford; in Birmingham, and in all the principal cities and towns of twenty-five counties, with the greatest success, obtaining the highest approbation.

Application by letter, addressed:

DR. MARK,

CARE OF MESSRS. BOOSEY AND SONS,

28, Holles Street, Oxford Street, London.

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DR. MARK'S

HIGHLY APPROVED WORK ON "MUSICAL EDUCATION,"

ENTITLED

"THE MUSICIAN,"

Price One Guinea.

MR. AND MRS. ALFRED GILBERT AND MISS SUSANNA COLE beg to announce that their first Grand Matinée of Classical Chamber Music (fifth annual series), will take place at Willis's Rooms on Saturday, May 30th. Further particulars will be duly announced. 13, Berners-street, Oxford-street.

MR. ALFRED MELLON'S ORCHESTRA, known in London and the provinces as the ORCHESTRAL UNION, can be engaged for Concerts on Mondays, Wednesdays, and Fridays, in the evening; or Tuesdays, Thursdays, and Saturdays, in the morning, during the season. For terms apply to G. Dolby, Esq., 2, Hindo-street, Manchester-square.

MR. HENRY LESLIE'S CHOIR, Hanover-square Rooms, THREE SUBSCRIPTION CONCERTS, May 15, May 29, and June 11. At the first concert, May 15, Miss Arabella Goddard will perform. Subscription for the three—Stalls, 10s. 6d.; unreserved seats, 5s. Single admission—Stalls, 4s.; unreserved seats, 2s.—Addison, Hollier, and Lucas, 210, Regent-street.

RE-UNION DES ARTS, 76, Harley-street. The next Soirée will take place on Wednesday, May 13th, and will commence at Eight o'clock precisely. Mr. C. GOFFRIE, Manager.

MR. ALEXANDRE BILLET'S PIANOFORTE RECITAL on Thursday Morning, May 21st, at his residence, 12, Russell-place, Fitzroy-square, at half-past 3 o'clock. Mr. Billet will perform Sonata (Op. 101), Beethoven; Fantasia, F sharp minor, Mendelssohn; Fugue in C minor for two pianofortes with his pupil, Miss Freeth; Papageno caprice, Pacher, Momento capriccioso, Weber; Etudes by Chopin and Wollenhaupt. Tickets, 15s., to be had, with a detailed programme, at Mr. Billet's residence.

COLOGNE CHORAL UNION.—DER KÖLNISCHER MÄNNER-GEANG-VEREIN (80 MEN VOICES) under the direction of HERR FRANZ WEBER.—Mr. MITCHELL begs to submit the arrangements for the first week:—

Monday afternoon,	May 25.....	Hanover Square Rooms.
Tuesday	" " 26.....	" "
Wednesday	" " 27.....	" "
Thursday Evening	" " 28.....	Exeter Hall.
Friday afternoon	" " 29.....	Hanover Square Rooms.
Saturday	" " 30.....	" "

The Afternoon Concerts will commence at half-past three, and the Evening Concert at half-past eight.—The engagement of this distinguished Society is positively limited to Two Weeks.—Tickets for the whole of the above Concerts may be secured at Mr. Mitchell's Royal Library, 33, Old Bond-street.

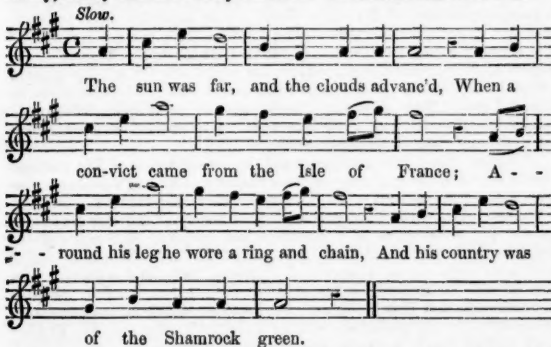
SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover Square Rooms, on Tuesday Evening, May 12th, to commence at 8 o'clock. Vocalists—Miss Dolby, Mad. Ferrari, Sig. Ferrari, and Mr. Sims Reeves. Instrumentalists—Miss Arabella Goddard, Herr Ries, Herr Lidel, and Sig. Giulio Regondi. Accompanyist—Mr. W. G. Cusins. Tickets 7s., to be had at the principal music-sellers; reserved seats, 10s. 6d., to be had only at Sig. Ferrari's residence, Devonshire Lodge, Portland-road, Portland-place.

TO MUSIC ASSISTANTS.—Wanted, in a West-end Music Warehouse, a respectable young man who thoroughly understands the paper business, and has a knowledge of tuning. Apply, by letter, to X. L., 525, Oxford-street, W.

THE ISLE OF FRANCE.

To the Editor of the Musical World.

SIR,—I observe that a person signing himself "A London Bedouin" has done you the very superfluous service of sending you a copy of the well known song of "The Isle of France." Now, if you will bear with me, I will explain. The gentleman is no more a "Bedouin" than you are yourself, or he would not have commented so *greenly* upon that which is known to every "Bedouin." The song is Irish, as you perceive, and is a genuine production in the Catnach manner, being brought purposely within the comprehension of the lower orders, more especially the Irish, to whom it is perfectly perspicuous and intelligible. On looking over your correspondent's comments, I can but exclaim, "What a mare's nest!" Why, I could send you dozens of the same calibre, if I knew no better. It has always been exceedingly *distingué* amongst the Irish Bedouins, who sing it with great gusto to the tune below. It is not modern but old—I should say a century and a half at least. Your correspondent must know, that if a song were written as a work of poesy, rhyme, metre, and language, high and perfect, the "Bedouins" (or "Loppies," as I call them) would neither understand nor like to sing it; they would, as they always do, I assure you, feel exceedingly uncomfortable in the presence of an *intellectual* production. This is the truth, whatever philanthropists and canters may say to the contrary. On seeing a song intellectually written offered to them, they would most likely honour it with the appellation of "B—crackjaw stuff." I know them, having lived amongst them, unfortunately, all my five-and-twenty summers. This is the delectable tune:



And so on, over and over again for all the verses. To give it its full effect it should be retained in the key of A, scored for six union pipes, four hurdy-gurdies, two B-flat clarionets, and a double bass, and sung by a "Skibereen boy" at the top of his voice—*à la Verdi*!! (How would the patrons of Music like it performed in the Hanover Square Rooms?)

I am, Sir, yours respectfully,
BREITHOVENIAN.

ACCIACCATURAS.

To the Editor of the Musical World.

SIR,—There is a droll misprint in my letter. I wrote thus:—"The air has no further resemblance to Scotch music than that it contains a few *acciaccaturas*, which Dr. Burney has designated 'the Scotch snap.'"

The printer has made it "a few *associations* which Dr. Burney, etc."

WM. CHAPPELL.

ORGANISTS.

To the Editor of the Musical World.

SIR,—Your unflinching advocacy of the interests of the profession at large induces me to state that various suspicious rumours are abroad as to why the organists of St. Barnabas, Pimlico, and St. Stephen's and St. Saviour's, Paddington, and Marylebone Church, have recently left their appointments. The three elections, within the same number of years, to the organistship of St. Martin-in-the-Fields, also require explanation; and I sincerely hope that the parties chiefly interested, or others acquainted with the particulars in these and other cases under suspicion, will gladly avail themselves of a championship which you have already shown a disposition to afford.

I enclose my card in confidence, and am truly yours,
May 4th. INQUIRENDO.

MOZART'S CONCERTO IN C MINOR.

To the Editor of the Musical World.

SIR,—You are wrong about the Concerto in C minor of Mozart, which was played by Miss Arabella Goddard at the last concert of the New Philharmonic Society. Since Mr. (now Dr.) Sterndale Bennett performed it at the Old Philharmonic it has been played by M. Alexander Billet at the concerts of Mr. Alfred Mellon (Orchestral Union) in St. Martin's Hall. I was present on the occasion.

Not only this. Miss Arabella Goddard has twice played the same concerto with the same *cadenzas* of Hummel and Cramer, within the last three years—once at the New Philharmonic Society, and once at her own concert in the Hanover Square Rooms (1856). I did not myself hear these performances, but my authority is undeniable. Mr. Ella, director of the Musical Union, who assisted at both, and justly complained in my hearing the other night (at the last of Dr. Wyld's concerts) that Miss Goddard should not rather have selected something new.—I am, Sir,

JUSTICE.

"Justice" has been humbugged. If Mr. Ella does not know the difference between C minor and D minor, it is his business. Miss Goddard never played the C minor concerto before. The concerto with which the Director of the Musical Union confounds it, and with which, nevertheless, it has nothing whatever in common, was the D minor, which was played by Miss Goddard on both the occasions present. Mr. Ella *did* "assist" at both performances; and we are surprised that two hearings of so magnificent a work, so magnificently performed, should have made so small an impression on his memory. Every musical student should be familiar with Mozart's two finest pianoforte concertos—much more a director, "analyser," and "recorder." If not by their keys, their allegros, and their andantes, they might surely be distinguished from each other by their finales—the one (D minor) being a rondo, the other (C minor), an air with variations. M. Billet, it is true, played the C minor at the Orchestral Union, and with distinguished success.—Ed. M. W.

MR. F. B. JEWSON.

We have been requested to publish the following letter:—

To the Editor of the Musical World.

SIR,—As the Editor of the leading Musical Journal, and from your known love of legitimate art and its professors, I trust that the subject of my communication may plead its own apology for thus trespassing upon your valuable space, and that you will kindly permit me, through the medium of your pages, to answer two of the questions that "One who appreciates the Chaste and Noble Art of Music" so "naturally asks."

Though a constant reader of your paper, circumstances delayed my seeing the number for March the 21st, containing the communication referred to, until a few days back, or I should have answered the questions before.

And first, as regards the Philharmonic, I may premise by saying that I have not the slightest connection with that Society; and if it were dissolved to-morrow, should receive the intelligence with the greatest possible equanimity. The Philharmonic must fight its own battles, answer for its own sins, and give its own reasons why this and that eminent man are not members of its body. I shall content myself with offering a reason, *not* why Mr. Jewson was elected a member of that Society (for the feelings that actuated those who supported him are unknown to me, not being acquainted with any of its members), but simply why he is *worthy of that honour*, if it be one; and the proof of his eligibility is at once given in my answer to the questions, "Who is Mr. Jewson? and what has he done?"

Now it is simply because I am one of those "who feel an interest in the art of music and in the character of its professors in this country," that I would come forward to vindicate the honour of one of its members, and the circumstances of my having watched with deep interest the career of most of the leading professors of the art that I delight in, (but with the profession of which I am totally unconnected), that enables me to speak with confidence upon a point which I never heard till now disputed—namely, Mr. Jewson's high position in the profession of music.

Is it not truth, or has my memory proved treacherous, but did not Mr. Jewson highly distinguish himself at the Royal Academy of Music? Did he not obtain the King's Scholarship? and, upon completing his academical studies at that institution, was he not inducted into one of its professorships as a testimony of the approbation of his instructors?

I have always heard and seen his name associated with those of the cleverest and the best that the Academy produced in its "palmy

days," nor have I ever heard any other opinion of his musical qualifications than that he is a brilliant pianist, and the author of numerous compositions of a high class.

For the opinions of the press: I perceived in the *Musical World* repeated testimony to his merits both as pianist and composer. I take up at random a file of newspapers, and from the *Morning Herald* I read that, "Among the most rising of our English musicians the name of Mr. Frederick Bowen Jewson takes a foremost place. This gentleman, formerly a member of the Royal Academy of Music, has for some years past been known as a pianist. But it is not upon this that his reputation is chiefly based. His compositions for the instrument to which he has devoted himself belong to the highest school of art, and invite the attention of all who are alive to the credit and progress of British genius. Mozart and Mendelssohn are the two models upon which Mr. Jewson has formed his style; and the several pieces before us display not only the sedulousness of his study, but the graceful variety of his invention, the purity of his taste, and the abundance of his resources."

From the *Daily News* I extract the following from a long review of the works of Mr. Jewson and Mr. Sloper.

"Bennett, Benedict, Potter, Neate, Mrs. Anderson, Mad. Dulcken, and the most distinguished among their younger coadjutors, particularly Jewson and Sloper, follow in the footsteps of Clementi, Cramer, and Moscheles, and preserve the character of the pianoforte as an instrument unrivalled in the variety of its powers, &c." And again, "Both of them are complete masters of the instrument, and have at their command all the resources which the modern school has developed."

From a long review of his works in the *Court Journal* I take the following:—"The fullest opportunity for ascertaining his actual standard, has been afforded us by the prolific productions of Mr. Jewson; for his genius is versatile in the extreme; and *nihil tetigit quod non ornavit* is not by any means to be set down as praise undeserved."

But not to multiply instances, I think the opinions of the press that I have quoted may be taken as a fair answer to the question of your correspondent. Anyhow, certain am I that all who are conversant with the history of the younger members of the profession in London, will look with astonishment at statements so injurious in their tendency, so unfounded in their purport.

Should your correspondent, however, still doubt whether this gentleman is known beyond the precincts of the "Young Ladies' Boarding School," he would find, upon inquiry, that from the age of seven to fourteen, Frederick Bowen Jewson was in the habit of playing the most difficult music of the day before the public of Edinburgh, and under the patronage of its highest rank, and whose appreciation of their young townsman may be best proved by the united testimony of the public press of that city.

If the mere fact of Mr. Jewson not having written much lately be supposed to argue retrogression, I need only observe that we have notorious examples for the same in many leading members of the profession; possibly want of time, certainly not want of talent, being one amongst many causes that may influence them. What a man is *doing* is doubtless a good test of his excellence, but what he has *done* is a better.

In conclusion, the allusion to the "Young Ladies' Boarding School," reminds me of the old proverb, "They that live in glass houses should not throw stones," for I scarce know one member of the profession who does not teach in them—save, indeed, those who cannot obtain them.

I am, Sir, your most obedient servant,

ONE WHO REVERES THE CHASTE AND NOBLE PRINCIPLE OF TRUTH.

LEAMINGTON.—The Testimonial Concerts for the benefit of Mr. R. Ward, conductor of the Philharmonic Society, took place on Wednesday afternoon and evening. *The Messiah* was well sung throughout. At the evening concert, Romberg's music of the *Lay of the Bell* was the feature.—*Leamington Courier*, April 25.

COUGH NO MORE.—We are glad to hear that our little pet, Piccolomini, has taken advice equivalent to Cod Liver Oil; inasmuch that she has got rid of the Consumptive Cough which she last year laboured under, in personating *La Traviata* at the Opera House. We congratulate the accomplished young vocalist on her relief from a distressing symptom, which is perhaps, not more troublesome to the patient than it is to the patient's hearers.—(*Punch*.)

COMPLETE EDITION OF HÄNDEL'S WORKS.

WE have been requested to publish the following prospectus:—

"The 14th of April, 1859, will be the Hundredth Anniversary of the death of Georg Friedrich Händel. Preparations are therefore making in the city of Halle (where the great master was born in 1685) to erect a monument in commemoration of the event, and this will no doubt give the impulse throughout Germany and this country, to celebrate the day in a manner worthy of the occasion.

"The idea of this festival in Händel's birthplace has further originated the plan to raise a second monument to the memory of the venerated composer, by publishing a complete and uniform critical model edition of *all* his compositions.

"Various were the causes which alienated Händel from his native country during the earlier period of his life. His desire for knowledge and cultivation soon induced him to go to Italy, at that time the nursery of the highest musical art; fame and honour afterwards bound him to England, where he remained the greater portion of his life, and where he died, after having there created the greatest of his works. England, therefore, considers Händel as naturalized and her own. In the Pantheon of her greatest men a monument has been erected to his memory, and several attempts have been made to collect his works, most of which England possesses in manuscript, and which are kept and venerated as national property.

"Nevertheless, England has not succeeded in producing anything like a complete edition of Händel's works. The Arnold edition contains but few of the great master's Italian compositions, and not even one of his German works composed in Halle and Hamburg. Moreover, the scores of the published compositions are very incorrect, and the libretto often unintelligible. The new edition, now in course of publication by the "London Händel Society," makes greater pretensions, but it proceeds too slowly; and should it ever be concluded it would only embrace one class of Händel's works.

"Under these circumstances, and in consideration of the eminent Halle Festival, the undersigned have united and formed a society under the immediate patronage of His Royal Highness the Duke of Sax-Coburg-Gotha, with the intention of assisting by all the means in their power the publication of a complete and uniform edition of all his works. This monument to the memory of the immortal master will at the same time be an example of diligence, care, and solidity. The scores will be revised by the strictest comparison with the original manuscripts and first editions. To promote universal usefulness an adaptation for the pianoforte will be added. To the original English and Italian words a careful translation in German will be adjoined. Bibliographic or other suitable introductions and remarks will precede each volume.

"The compositions will be divided into three classes—Oratorios; Operas; Cantatas, Chamber Music, Instrumental Works, &c.; and each of these classes will be chronologically arranged. It is supposed that the whole will consist of sixty volumes, namely—Oratorios, twenty-eight; operas, twenty; cantatas, chamber music, instrumental works, &c., twelve. Three volumes—that is, one of each class—will be published annually, containing about 480 pages; and as the undertaking is not a private speculation, but to be considered as a mutual enterprise of the subscribers, it is hoped that it will find the same interest as the publication of Bach's works, in which case the annual subscription will be £2, including all expenses to London.

"The publication will be managed by Messrs. Breitkopf & Härtel, in Leipzig. In England subscribers' names will be received by the sole agents, Messrs. J. J. Ewer & Co., 390, Oxford-street, London.

"November, 1856.

"C. F. Becker in Leipzig. L. Bischof in Cologne. Breitkopf & Härtel in Leipzig. Fr. Chrysander in Berlin. S. W. Dehn in Berlin. J. J. Ewer & Co. in London. J. Faist in Stuttgart. Joseph Fischhoff in Vienna. Robert Franz in Halle. G. G. Gervinus in Heidelberg. H. Giehne in Carlsruhe. C. G. P. Grädener in Hamburg. M. Hauptmann in Leipzig. Franz Hauser in Munich. Ferd. Hiller in Cologne. Otto Jahn in Bonn. J. F. Kittl in Prague. Ed. Krueger in Aurich. Franz Lachner in Munich. Vincenz Lachner in Mannheim. Franz Liszt in Weimar. Julius Maier in Munich. C. A. Mangold in Darmstadt. Friedr. Marburg in Königsberg. A. B. Marx in Berlin. Giacomo Meyersbeer in Berlin. J. Moscheles in Leipzig. J. T. Mosewius in Breslau. Sigismund Neukomm in Heidelberg. Graf von Redern in Berlin. Jul. Rietz in Leipzig. F. W. Rühl in Frankfurt-a-M. Schnyder v. Wartensee in Frankfurt-a-M. E. Sobolewski in Bremen. Julius Stern in Berlin. Arnold Wehner in Hanover."

THE MORAL THEORY OF MUSIC.

BY JOSEPH GODDARD.

(Continued from page 279.)

In proceeding to account as briefly as possible for the peculiar effects that distinguish sacred music, for the individuality, chastened beauty, and deep sublimity of character that it ever sustains, it will be of assistance to cursorily consider the distinctions that exist between the character of worldly, and of religious emotions, and this can be shown by considering individually a few particular emotions—for instance, joy, gratitude, and hope.

That breast is not cold nor unrepente that swells with any of the above feelings when of a worldly nature: but what is the fervour and fullness of such a breast to that which confines these emotions, when kindled by the inspiration of religious truth.

The emotion of worldly joy is frail, and uncertain, of limited life, and liable to be dispelled and swept away by the first breath that wanders from the ever surrounding presence of adversity. The emotion of joy inspired by Religion, on the other hand, possesses that greatest of all characteristics, it is *abiding*; so much so that what is detestable to the continuance of the former character of the emotion is conducive to the existence of this; the same influence which is the death of the former, is the life of the latter. For Adversity that *dispels* joy of a worldly nature, *confirms* it when of a religious character.

Again, the joy produced by the most favourable conjunction of circumstances is tame and but a negative emotion compared to that produced by the influence of Religion, even when amidst a conjunction of worldly circumstances the most unfortunate; for here the feeling is not tame, but enthusiastic; not a *negative* emotion, but a *positive* one; not implying a state of the breast amiable, and free from the reproach of conscience, but, on the other hand, implying a condition of nature sublime, and aspiring to divine righteousness.

The great distinction between worldly and religious gratitude is so obvious and palpable as almost to require no exemplification. For what breast that is at all conscious of the favors bestowed by God, will not be understood to entertain an emotion of gratitude, when inspired by such favors, far different than when kindled by the advantages that can possibly be bestowed by man? What other character of this emotion of gratitude can approach in intensity, fervour, and expansiveness of existence, that which rebounds from the consideration that all health, joy, and happiness, and the genial and beautiful natural laws upon which such blessings rest, we owe to our Maker? That the adaptation of the whole universe itself to satisfy our wants, to gladden our sense, to kindle our affections, to call forth rapture in our hearts, and to elevate and expand our minds, we owe to the intentional act of the Creator,—that we not only owe, ourselves, our present blessings and future inheritance to his *making*, but to his previous *conceiving*?—that we, with our joys, are not only the *work* of his hands, but also the *conception* of his mind. The well-known injunction, "Praise the Lord," is simple and common, but it is also deeply wise and consistent. For the result of a lifetime, yea, of generations, of the widest human experience and the profoundest mental consideration, resolves itself into a boundless emotion of the breast that, than the above, can assume no more consistent verbal expression. How different, too—how much more enduring, steadfast, and earnest is the emotion of hope inspired by religious, compared to that kindled by worldly promises.

For worldly hope may wane through disappointment or expire through fulfilment. But religious hope, when once lit in the heart, neither wanes through disappointment nor in this life can expire in fulfilment, but throughout all circumstances continues to burn ever steadily and brightly to the end of its course. Again, how much more earnest and intense must this feeling be when of a religious than when of a worldly character; for how can such ills and sorrows that can possibly be changed by the fulfilment of any worldly hope, be so bitter and serious as those that can alone be relieved by the great consolation of Religion? How deep is that dark wound, rent by death in the human heart, that Religion alone can heal? How soon, in reviewing

the numerous evils of life, with the view of alleviating, do we find that all earthly hope is vain and powerless? How soon do we meet with those sorrows to which the hope, reliance, and trust in Divine justice, mercy, and all watchfulness, can alone impart consolation and comfort? Consequently how much the more precious and dear to humanity, beyond all others, must be this holy star of Religious Hope, inasmuch that it shines upon evils so dark that nothing else can illumine.

I have entered into these considerations to refer the reader's attention to the remarkable distinction between feeling of an ordinary, and of a religious character,—to call to mind certain qualities in the latter, quite beyond the nature of the former,—to show that whereas the emotions of an ordinary character are entertained in abeyance to the conditions and circumstances of this life, those of a religious nature are entertained totally independent of them, and only in abeyance to conditions and circumstances far more stupendous, and that are eternal; to point out that whereas it is in the nature of all worldly feelings to suffer interruption, to decline, or to end; it is the abiding character of religious emotions to suffer no interruption, to endure throughout all influences, and to continually augment; and thus to impress the reader with the remarkable steadfastness, intensity, and firmness of character that must distinguish these feelings, and with the altogether sublime and solemn condition of that breast which is charged with the fervent and momentous inspiration of religious emotion.

(To be continued.)

MR. THIRLWALL'S LECTURES.—On Tuesday evening, Mr. J. W. Thirlwall gave a lecture at the Walworth Institution, in which he introduced the following observations, *apropos* of the vocal music of the present day:—

"Balfé is at present introducing a new class of music to the public that is likely to affect the general taste to a great extent. Instead of constructing his songs of sixteen bars, the same music through every verse, he makes his song more a continuous piece, changing his phrases according to the expression of the words. The style was, at first, only expected to hit the West End, more particularly the opera-going portion, but the series is rapidly obtaining popularity. All lovers of music, I think, must rejoice at this, after the worthless rubbish issued in abundance by every publisher. To those who have only been accustomed to the sort of vocal polkas and waltzes that have been popular for some years as songs and duets, constructed on two or three chords, nigger melody fashion—to those, this new style may not be at first agreeable; but it will quickly grow, and enlarge the musical capacity. The only illustration I produce of Balfé's new series, is the duet, 'Trust her not,' but most of us have heard 'Come into the garden, Maude,' 'The rainy day,' 'The green trees whisper'd low and mild,' etc., etc."

PLYMOUTH.—(From our own Correspondent.)—In spite of increasing daylight, generally so fatal to provincial theatricals, Mr. Newcombe's establishment continues to prosper. On the occasion of the benefit of our favourite leading actress, Mrs. Charles Boyce, on Monday last, the theatre was crowded to overflow. The performances consisted of *Christine of Sweden*, *My Uncle* (an adaptation by Mr. Branson, the leading comedian), and the favourite old melodrama of the *Broken Sword*. In the comedy the *beneficiaire* was greeted throughout with well deserved applause, and retired at the end loaded with bouquets. The acting of Messrs. Branson and Harry Pearson was admirable. Mr. Walter Gordon, from Drury Lane, sustained the part of Frederick Bury with gentlemanly ease, natural sentiment and dramatic effect, and was rewarded by a unanimous call before the curtain. This young actor has been making great way with the Plymouth public. Zealous and careful in all the parts entrusted to him, and always distinguished by his graceful bearing, he promises to become an ornament to his profession. His performance of Vivid in *My Daughter, Sir*, on the Saturday previous, was marked by buoyancy and liveliness. Mr. Newcombe played Estevan in the *Broken Sword* with great talent. The regular season terminates this week, but an *after* season, for which the manager has reserved the leading members of his company, Messrs. Branson, Gordon, Lewis Ball, Mesdames Boyce and Laporte, will commence on the Monday following with a metropolitan ballet company.

MISS ARABELLA GODDARD AT THE NEW PHILHARMONIC.

(From the Morning Post.)

"We have now to speak of the magnificent pianoforte concerto in C minor, magnificently executed by Miss Arabella Goddard. The classical *répertoire* of this young lady appears inexhaustible, in such rapid alternation does she come before the public with one after another of the finest examples of pianoforte music—with or without orchestra, concertante, or solo—and with such consummate excellence does she interpret them. At the age of 21, to have made herself thoroughly familiar with almost every elaborate composition which the great masters—from Bach, Handel, and Scarlatti, to Beethoven and Mendelssohn—have dedicated to ancient harpsichord or modern piano, denotes a talent quite exceptional, and which not the less merits honour and praise because its possessor happens to be an Englishwoman. Had any foreign lady *pianiste* of half Miss Goddard's ability succeeded in accomplishing half what Miss Goddard has accomplished, she would not only have been paraded in 'Analytical Programmes' and 'Records' as the 'Queen of Pianists,' but lauded to the skies by native professors and *dilettanti*, who, having little or no talent themselves, cannot abide the evidence of talent in a compatriot, and hold (or appear to hold) Professor Sterndale Bennett himself in no higher estimation than if he were a third-rate Frenchman. We have always upheld genuine foreign talent, because we consider that genius belongs to no country; but we are bound to reject the spurious, and feel it as much a duty to advocate the claims of our own artists whenever they are based upon a solid foundation. The instance of Miss Arabella Goddard is one of the most remarkable on record. Few have reached the pinnacle of fame so rapidly—none more honourably, or by more legitimate and truly artistic means. We have a just right to be proud of her, as one who may fairly be pitted against any of the greatest continental pianists, and who, in a certain department of her art (the highest), has attained a larger variety of knowledge and experience than any of them. No pianist in Europe has hitherto been able to boast of having performed the five last sonatas of Beethoven in public, at five alternate *soirées*, with very brief intervals between; but Miss Goddard has accomplished this feat, and accomplished it to admiration. Each of these extraordinary works has taken the most skilful players years of study; and one of them, the Op. 106, baffled even Liszt himself, who has always declined to attempt the 'Fuga a tre voce, con alcune licenzie'—that formidable and seemingly impracticable *finale*—in public. Of the three who, in our remembrance, have ventured upon such a task, one—M. Mortier de Fontaine—who spent twelve years at it (by his own avowal), played more false notes than right ones; while the others would no doubt have succeeded better had they devoted as many years as M. de Fontaine to the labour.

"The concerto of Mozart which Miss Goddard played last night—for the first time in public since Professor Bennett introduced it at the Philharmonic Concerts many years ago—is a master-piece, demanding a style of playing wholly different from that exacted by the second concerto of Mendelssohn, which crowned the young artist with laurels on a recent occasion in the Hanover-square Rooms; and her performance of which was as unpretending in manner as it was brilliant and finished. Instead of the vigour and unparallel neatness of fingering that characterised her execution of the elaborately developed 'arpeggiato accompaniments to the cantilena,' or second theme of the *finale*, and the velocious *tempo*, which, in emulation of Mendelssohn himself, she brought to bear upon it, without any evidence of the 'flurry' and hesitation that mar the efforts of other pianists who attempt this *morceau* at the proper speed; instead of the mechanical *finesse* through which the 'staccato melody' of the principal *motivo* was enriched and supported by the harmony of 'chords' that appertain to it, and the wonderful clearness and equality with which the group of 'twelve divided semiquavers'—sustaining that which has been strangely designated the 'swinging passage' by a somewhat confused critic, who still more strangely endows the 'chords' above alluded

to with the merit of giving 'metallic solidity to its (the theme's) *piquancy*,' whatever that may mean—instead of these, and other qualities essential to an effective reading of such music as Mendelssohn's, a style of playing more simply dignified and of greater repose, a manner of phrasing belonging to that large and expressive school which Mozart has exemplified quite as marvellously in his instrumental as in his vocal music, and other attributes that separate the *ante* from the *post*-Beethoven epoch of the musical art, were now indispensable. They were all at hand, as may well be credited, the player being Miss Goddard, who performed the whole concerto, adopting—very judiciously, and with becoming modesty, her executive proficiency considered—the absolute text of Mozart, using in the first and last movements respectively, the masterly *cadenzas* of Hummel and Cramer; and in the *larghetto*—which she sang with touching and irresistible feeling, springing from a sentiment as pure and chaste as that which breathes in every bar of the music—availing herself of two or three appropriate graces and ornaments, on the authority of those justly celebrated models. We have seldom listened to a more uniformly well-sustained and admirable performance; it was, indeed, perfect from first to last.

"Miss Arabella Goddard was applauded with genuine enthusiasm at the termination of each movement, and finally retired from the orchestra 'bearing her blushing honours thick upon her.'"

THE WORCESTER FESTIVAL.—Those of our readers who heard Miss Louisa Vinning at the concert recently given at the Music-hall by the Rev. R. Sarjeant, honorary secretary of our Worcester Musical Festival, will be gratified to learn that she has been engaged to sing at the approaching meeting of "The Three Choirs." The services of Signor Gardoni, have also been secured.—*Worcestershire Chronicle*.

NEWCASTLE-ON-TYNE.—A concert was given by the members of the Amateur Musical Society, on the 30th ultimo, under the direction of Mr. Webbe. The performance gave great satisfaction to nearly 600 persons. The programme was as follows:—

PART 1.—Overture, *Semiramide*, (sixteen ladies, eight pianofortes), Rossini. Part-song, "O hills, O vales," Mendelssohn. Grand Quartet (four pianofortes), Czerny. Chorus, "Nume del Ciel," Auber. Slow Movement from Symphony in D (two pianofortes, eight hands), Beethoven. Part-song, "The Woods," Mendelssohn. Overture, "Midsummer Night's Dream," (sixteen ladies, eight pianofortes) Mendelssohn. PART 2.—Symphony No. 1 (Instrumental), Beethoven. Selection (Lobgesang), Mendelssohn. Recitative, "Sing ye praise," Air, "He counteth all your sorrows," Chorus, "All ye that cried unto the Lord," Duet and Chorus, "I waited for the Lord," Overture, Oberon (sixteen performers, eight pianofortes), Weber. Part-song, "When the West," Mendelssohn. Wedding March (eight pianofortes and orchestra), Mendelssohn. Quartet and Chorus, "Peace, Sweet Concord," Romberg. Solo and Chorus, "Dal tuo stellato Soglio," Rossini. Overture, "La Clemenza di Tito," (eight pianofortes and orchestra) Mozart. Finale, "God Save the Queen."

LEEDS.—Notwithstanding the numerous choral works previously given by the Leeds Recreation Society, *Elijah* up to last Saturday night had been permitted to remain a dead letter. The venture once embarked upon, the committee nevertheless carried it out with commendable spirit. The principal vocalists were Madame Weiss, Miss Walker, Miss Newbound, Mr. Champion, and Mr. Weiss, and a band and chorus of 130. Leader, Mr. G. Haddock; conductor, Mr. Spark. Mr. Weiss was well fitted for his arduous duties. Madame Weiss sang the principal soprano parts, and her general reading was much to be admired. Miss Walker, who joined in several concerted pieces, sang with much care and expression. Miss Newbound, in her denunciations against *Elijah*, as Jezebel the Queen, displayed considerable dramatic vigour. These passages and the responses by the chorus were given with great effect. For the touching air, "O rest in the Lord," Miss Newbound received the only *encore* in the oratorio. The tenor solo parts were sustained by Mr. Suchet Champion. The band, under the leadership of Mr. Haddock, well sustained its task. Mr. Spark, the conductor, proved himself acquainted with the work, and the whole performance was a success.

PHILHARMONIC CONCERTS.

THE second concert (on Monday evening,) was as good as the first, which is saying a great deal. The following was the programme:—

PART I.			
Sinfonia in D, No. 2	...	...	Mozart.
Aria, "O Salutaris hostia," Miss Lascelles	...	...	Cherubini.
Concerto Pathétique, violin, M. Edouard Remenyi	...	...	Ernst.
Aria, "Selva opaca," Mdma. Enderssohn (Guillaume Tell)	...	...	Rossini.
PART II.			
Overture (Isles of Fingal)	...	...	Mendelssohn.
Sinfonia in C minor, No. 5	...	...	Beethoven.
Part-Songs, "Greeting," "May Bells," Mdma. Enderssohn and Miss Lascelles	...	...	Mendelssohn.
Concertino, Contrabasso, Sig. Bottesini	...	...	Bottesini.
Overture (Ruler of the Spirits)	...	...	Weber.

Conductor—Professor Sterndale Bennett.

The symphony in D is the one without a minuet, which contains a first *allegro* that, for masterly development, and an *andante* that, for grace and sweetness, even Mozart has rarely surpassed. It was played with admirable vigour and precision. The giant C minor, which the members of the orchestra could almost play without book, went for the most part equally well. The triumph of the band, however, and of their intelligent conductor, Professor Bennett, was in the superb overture of Mendelssohn, which was encoored with acclamations. A finer performance has rarely been listened to.

M. Remenyi, (solo violinist in Her Majesty's private band), is young and of great promise; but at present the *Allegro Pathétique* of Ernst is beyond his power. He played much of it, however, extremely well; and though in the passages of octaves and double-notes his intonation was not faultless, his good qualities carried the day, and he retired from the orchestra with loud applause. M. Remenyi is a Hungarian refugee. Signor Bottesini's marvellous talent was displayed to eminent advantage in his own very clever concertino, which nobody else living could execute. As usual, he created a *furor*.

The best features in the vocal music were the part-songs of Mendelssohn, which the two ladies (accompanied on the pianoforte by Professor Bennett) sang very charmingly. The concert afforded unequivocal satisfaction to the subscribers.

MUSICAL UNION.

THE second *séance*, on Tuesday afternoon, was highly enjoyed by the aristocratic sitters, who sat to hear not only an excellent and varied programme, but a remarkably interesting performance.

The quartets were Beethoven in G (Op. 18), and Mendelssohn in D (Op. 44). No two works could have been more happily chosen with a view to comparison and contrast. The players were Ernst, Goffrie, Blagrove, and Paque. Ernst rose from a sick bed to take his part in the performance sooner than disappoint the subscribers. Evidences of his indisposition were unmistakable in the first, the slow movement of which, given with exquisite tenderness, alone revealed the great and poetical violinist. But in the grand quartet of Mendelssohn, Ernst seemed to rise "like a giant refreshed." His execution of the first and last movements was superb for breadth and energy; to the charming little minuet and trio he imparted the appropriate simplicity; and the plaintive *andante* (one of Mendelssohn's pet movements), revealed all his unrivalled powers of expression, and enchanted every hearer. The whole quartet was listened to with attention, and applauded with fervor.

Mad. Clara Schumann, the pianist on the present occasion, was received with enthusiasm both before and after her performance. She selected for her *entrée* Beethoven's *Sonata Appassionata*, which she performed entire and from memory. In many instances the reading of the gifted artist more than satisfied us—the expression of the *andante con moto* (taken, by the way, "senza moto") and the fire imparted to the *finale* realizing all that the composer imagined. But the first movement was too much tormented—stretched as it were upon the wheel—but like a courageous sufferer would not confess. The *coda* of the *finale*, too, was indistinct, and the abuse of the *pedal* was very remark-

able throughout. This is a practice with which such a player as Mad. Schumann might dispense advantageously. Her whole performance produced a great impression, and the audience, notwithstanding the analysis of M. Ella (which he recommends them to peruse during its progress), seemed to enter into the beauties of the sonata vividly, if their applause was not altogether discriminate in every place. Some selections from Scarlatti (*tempo di ballo, allegro* and *presto*) which Mad. Schumann introduced at the end of the concert, though capably played, were less effective.

In allusion to what we can only consider a very disgraceful incident which occurred at the doors of Willis's Rooms, just before the performances began, a morning paper writes as follows:—

"Really Mr. Ella would act more wisely in leaving the critics something to do, or dispensing with their attendance at the Musical Union. As he enlarges upon and extols the contents of his programmes and the merits of his performers in advance, the office of reporters becomes a sinecure, unless indeed they may happen to differ from him, in which case they are 'shown up' in the next *Record*, or, with less cruelty, denied admittance at the door (after receiving the usual programme of invitation), as was the fate of an unhappy representative of one of our morning contemporaries on the present occasion."

Will Mr. Ella never listen to good advice?

HERR REICHARDT.—Another remarkable feature in this (Mad. Puzzi's) concert was the first appearance this season of the renowned German tenor, Herr Reichardt, who has been sojourning for some months in Paris (where his admirable talent has excited general admiration, and called forth the warmest eulogies of the press). His powers are too well known to the London public to require description; but it should be stated that he has returned to us in the fullest enjoyment of them, and that he never sang better than in the concert under notice. Herr Reichardt was received with all the compliments due to an eminent artist and established favourite.—*Morning Post*.

BEETHOVEN ROOMS.—Mr. Kiallmark gave an evening concert at the above rooms on Tuesday. He was assisted by MM. Bezeth and Paque, as instrumentalists, and Miss Ransford and Sig. Giubelei as vocalists. The Vocal Union sang four part-songs. Mr. Kiallmark performed, with M. Bezeth and M. Paque, Mendelssohn's trio in D minor, for pianoforte, violin, and violoncello; Beethoven's Grand Sonata in A major, for pianoforte and violoncello, with M. Paque; and Thalberg's *Masaniello* fantasia.

HASTINGS—MADLE. AGNES ZIMMERMANN.—The *matinée musicale* of this remarkable child came off at the Drawing-room of Sir Minto Farquhar, Bart., on Saturday last, and was in every respect a complete success. The performers who assisted her were, Signor Guglielmo, Herr Carl Deichmann, and several amateurs. Beethoven's sonata in F, for pianoforte and violin, was admirably played by Mademoiselle Zimmermann and Herr Carl Deichmann. After a tasteful rendering of "Adelaide" by an amateur, Herr Deichmann gave one of his own fantasias, "L'Allegrezza," with the greatest effect. Signor Guglielmo's *romanza* for two voices, "Amore e speme," was sung with taste and feeling by the author and an amateur. In the next piece, an *andante pastorale* for the piano solo, Madlle. Zimmerman afforded a striking exhibition of her capabilities as a performer. Donizetti's "Par che mi dica ancora," was cleverly sung by a young lady, pupil of Signor Guglielmo. One of the most interesting features in the concert was the chorus, "Era stella dell' mattino," from Mercadante's *Giuramento*, by twelve young ladies, assisted by one young gentleman, Master Ludovico Guglielmo. The second part opened with a *nocturne*, for pianoforte, by Chopin; a duet for two voices followed, but the enthusiasm was reserved for the "Carnaval de Venise," which Herr Deichmann played on the violin to the delight of all present. "Una Vergine," from Donizetti's *Favorita*, was sung by Signor Guglielmo with great pathos. Thalberg's fantasia on *Don Juan* concluded the programme. The difficulties scattered throughout this piece disappeared before the fingers of Madlle. Zimmermann. The performance ended, several ladies wished to hear a further display of the vocal powers of Master Ludovico Guglielmo, whose age is five. Ludovico having signified assent, was seated on the piano, from which position he treated his admirers with the "Marsellaise," and a melody from *Norma*; and really the energy and style of the little fellow were surprising. The concert was conducted by Signor Guglielmo with precision and judgment.]]

THEATRE ROYAL, HAYMARKET.—This Evening, *THE EVIL GENIUS*; after which, *ATALANTA*; *A WICKED WIFE*; to conclude with *A KISS IN THE DARK*. On Monday and Tuesday, *THE EVIL GENIUS*; *ATALANTA*; to conclude with *BOX AND COX*. In future the Prices of Admission to this Theatre will be—Stalls, 6s.; Dress Circle, 5s.; Upper Boxes 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price:—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. Commence each evening at 7.

THEATRE ROYAL, ADELPHI.—This Evening, *PAUL PRY*; *FEARFUL TRAGEDY IN THE SEVEN DIALS*. Messrs. Wright and P. Bedford. To conclude with *WELCOME LITTLE STRANGER*. Messrs. Wright, P. Bedford, Mrs. Chatterly. Mr. Webster will appear on Monday evening in a New Drama, entitled *JOSEPH CHAVIGNY*, or, *UNDER THE THUMB*. Commence at 7.

ROYAL PRINCESS'S THEATRE.—Monday, May 11th, and during the week, *RICHARD THE SECOND*, preceded by *A GAME AT ROMPS*. Commence at 7.

ROYAL OLYMPIC THEATRE.—This Evening, *DADDY HARDACRE*; and *YOUNG AND HANDSOME*. Commence at Seven.

TO CORRESPONDENTS.

A SUBSCRIBER, MANCHESTER.—Our annoyed subscriber must rest satisfied under the annoyance, for we are unable to relieve him.

ENQUIRER.—If we were to answer such questions as are contained in the letter of our correspondent, we should have no time for anything else.

MILNES, ROYSTON.—To the first query, we refer our correspondent to Kapellmeister Ferdinand Hiller, Cologne. For an answer to the second query he must apply to the young lady herself.

BULLY.—"Je ne suis jamais en ville."

PROVINCIAL CORRESPONDENTS are informed that the Editor of the Musical World is not known at 16, Berners-street. No communications will be attended to unless addressed to 28, Holles-street.

JULES DE GLIMES (Brussels).—The Crystal Palace concerts have begun.

THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 9TH, 1857.

THE diligent observer of metropolitan shops will have perceived, during the last week or so, in the windows of many booksellers, a small volume of poems, decorated with the portrait of a somewhat ferocious gentleman. The head is bald—the cast of the features and the beard are somewhat Oriental. Schamyl might be the person intended, for any intrinsic evidence to the contrary. However, a little neat autograph in the margin of the page reveals the fact, that the fierce-looking gentleman is not Schamyl, but Mr. Edward Fitzball. Armed with this fact, one can easily trace a resemblance to the original; but without the extraneous information, the last person that would occur to the mind, on contemplating the Asiatic physiognomy, would be that master of melo-dramatic terrors, who is himself the mildest and most unassuming of mankind.

Buy the book, reader, if only for the sake of possessing a portrait of Mr. Edward Fitzball, for that gentleman is a remarkable character, and any one who writes a history of the British drama during the first half of the nineteenth century (a sorry subject, by the way), will be compelled to assign to Mr. Edward Fitzball a most important place. At a period when the taste for melo-drama was at its height, when blue and red fire were means of excitement, and terror, not mirth, was awakened by the apparition of a stage-ghost, that taste was completely represented by Mr. Fitzball. Contemporary wits might quiz his dialogue, but he could interest thousands to whom the most pungent epigram would have appeared insipid. Moreover, he did this from his own resources. He

has, indeed, "translated" and "adapted" from the French, like the rest of the marauders, who dread the "Bureau de Traduction" as others quake at the comet; but his great "hits" were achieved by means of original productions. When even the best of these are revived at the present day, they appear disjointed and unsatisfactory; but the merit of Mr. Fitzball is not to be measured by the impression which he makes on a modern audience. That approximation to unity of place, which we have learned from the French, and to which our public has now grown accustomed, was quite unknown in Mr. Fitzball's palmy days. Then the critics would no more have enumerated the changes of scene, within the compass of an act, than they would have counted the words of the dialogue. The literary dramatist and the writer of melodrama were both alike in a thorough disregard for everything like severity of construction—or rather, we may say, in a thorough unconsciousness that any restrictive laws ought to limit the fancy of the author. A certain number of "effects" had to be produced—or a certain number of jokes had to be uttered—or a certain number of characters had to be exhibited; and as long as these great ends were accomplished, no one thought of criticising the means.

Wise as the present generation may think itself, it can show no original dramatic writer that represents the taste of the masses, as Mr. Fitzball represented it thirty years ago. The *Flying Dutchman* was a crack melodrama in its time; it exactly answered the exigencies of the public it was designed to amuse, and suited the talents of the very distinguished actors comprised in the cast. The taste that it consulted might not be of a very high order, but at all events it was the taste of a very large multitude, and was thoroughly gratified. We have now plenty of adapters from the French, and a few Frenchified dramatists, who may be termed original; but we doubt whether there is a single man who, taking up such a meagre tale as that of *Vanderdecken*, could turn it into a drama full of incident, that should become the town's talk. A certain problem was set before Mr. Fitzball and he solved it,—yea, and he solved it honestly. There was a vein of poetry in the nature of the man. He did not coldly calculate on the value of his "effects," and stand behind the scenes sneering at the impression they made on the public, but he himself believed in his own terrors. The stage, in his eyes, was as much an enchanted palace, as it is to the child who sees it for the first time; the strange goblins that haunted it were indeed the creations of his own brain, but on that very account a feeling of paternity was added to the other emotions they excited.

If any one doubts the existence of this vein of poetry in Mr. Edward Fitzball let him take up the little volume which that gentleman has just published, and his doubts will vanish. There are indeed some platitudes, and "Sol" and "Luna" sometimes show their pagan faces, when, like good christians, we would rather have seen a plain sun and moon; but we have evidence of a mind that can catch the poetical view of the commonest things of life; we feel that the author is one of those "Gelegenheitsdichter" who reach their culminating point in the young Göthe of Frankfort, and the older Göthe, who sauntered through Venice. We give a specimen:—

THE DEAD CRICKET.

The Cricket that chirp'd on the hearth is dead,
Its wings are stiff and its life is fled;
I fear by the mischievous glance of that eye
Of the kitten, who sits in the corner so sly,

That she hath done this, with her wicked young paw,
 And laughs 'neath her fur as she plays with that straw.
 * And how many there are with reason refined,
 Thus thoughtlessly sport with the woes of mankind;
 Then recklessly turn from the heart that they crush,
 Without one regret, or a tear, or a blush.*
 Poor Cricket! I'll double you up in a leaf
 Of this beautiful rose, like a cricket chief,
 And bury you here, where you drew your birth,
 On the home of your fathers, your native hearth.
 In this crevice deep shall your bones repose,
 Where the broom sweeps not, nor the bellows blows;
 The saucepan lid o'er your tomb shall sigh,
 And the kettle sing your elegy.

Now, setting aside the four lines, which we have enclosed between two asterisks, as a bit of dull reflection, interrupting a charming little sport of fancy, and likewise making allowance for that dubious concord, the "bellows blows," we contend that the above could not have been written, nor even conceived, by a man who had not real poetical stuff in his composition.

THERE is an understanding between the music-publishing trade and the legal profession, that the profits of every popular song are to be divided between them. Faithful to this compact, Mr. Thomas Holloway, of Hanway-street, has just handed over to the gentlemen of the long robe a round sum of money in the way of commission on the profits of the well-known didactic ballad, "Shells of Ocean." A certain process is gone through before the money is paid; and in this case it took the form of an amusing trial, which was performed before Justice Williams in the Court of Common Pleas, on Saturday last. The principal actors in the ceremony were Mr. Bovil, Q.C., Sergeant Thomas, Mr. Petersdorff, and Mr. Laxton. The intended victim of the trial was a small tradesman of the name of Kelly, who sells penny sheets of music in the Gray's Inn Road. He had among his stock some copies of the "Shells of Ocean," arranged for the German concertina, and printed on small scraps of paper, price one penny each. As soon as he was informed that the sale of these papers was offensive to Mr. Holloway (the proprietor of the song) he handed over to that gentleman as many as he had left in his house, and he also induced the more guilty printer to make Mr. Holloway a present of the plate from which he had printed the copies. But the wrath of the proprietor was not to be assuaged by these concessions, and he commenced an action against the vendor of the penny scraps of concertina music for damages. Expensive counsel were engaged, and the case occupied a whole day. The judge and jury were sensible enough, however, to see the absurdity of the demand, and a verdict was given in favour of the defendant Kelly, thus compelling Holloway to perform his share of the existing compact with the legal profession, the expense of which he was attempting to thrust upon another's shoulders.

HERR RUDOLPH, a tenor singer at the Theatre Royal in Dresden, intends to visit London this season. He is the son-in-law of the celebrated tenor, Tichatschek.

MR. LEIGH MURRAY, after having been for some time incapacitated by severe illness from appearing on the stage, is now, we are happy to say, recovered, and will shortly resume his professional exertions. He is about to make a "starring" tour through the provinces, with a company of well-known London artists. Mrs. Leigh Murray, also, accompanies him. The entire direction of the "tour" will be intrusted to Mr. Edward Murray, late acting manager of the London Dramatic and London Grand Opera Companies.

HER MAJESTY'S THEATRE.

I Puritani was repeated for the second and third times on Saturday and Tuesday. Mdle. Ortolani considerably improved her position with the public, and confirmed our anticipations. This young lady possesses capabilities to make a genuine singer. Experience and strength alone, which years will confer, are wanting to place her in a high position. Signor Giuglini, both on Saturday and Tuesday, again created a profound sensation in the "Ella tremante." The new tenor is undoubtedly an immense attraction.

Lucia di Lammermoor was revived, for the first time for six years, on Tuesday, and brought Mdle. Piccolomini and Signor Giuglini once more together. The announcement created an unwonted sensation. The house was crammed, and, but for the sombre hue thrown over it by the general use of mourning, would have reminded us of the most brilliant days of the Opera. Mdle. Piccolomini's Lucia was looked forward to with exceeding curiosity; and various were the opinions ventured upon it beforehand. Many, judging from the inefficient attempts made at *bravura* singing in the *Traviata* and the *Figlia*, prognosticated a failure; others, giving credit to Mdle. Piccolomini for good sense and judgment, felt convinced she would attempt nothing in which she would not succeed. The new Lucia may be criticised in a very few words. Mdle. Piccolomini acts the part with more passion, feeling, and variety of sentiment than any of her predecessors. Her singing, as a matter of course, was unequal. We are, however, more than ever satisfied, that she may become a real vocalist. Mdle. Piccolomini executed many passages on Thursday with exceeding neatness, and her ascending scales were particularly good. If she goes on improving in this manner she will soon place us in a position to speak of her singing in the same enthusiastic terms as of her acting. The duet with Edgardo in the first act was full of vocal beauties, as was also the duet with Enrico in the second act, and still more, the whole of the "malediction" scene, which was tumultuously encored.

Of Mdle. Piccolomini's acting we can only speak in the very highest terms. It was earnest, touching, and natural throughout, and occasionally displayed unmistakable powers. Her success was immense; she was recalled after each scene, and at the fall of the curtain, when peremptorily summoned, after Sig. Giuglini had appeared four times, was overwhelmed with plaudits and overloaded with bouquets.

Signor Giuglini's Edgardo possesses all the beauties of his Arturo, with greater breadth and manliness of style. The famous curse did not display the power we have observed in other tenors; but there was something terribly real in the suppressed passion which, at first whispered and muttered, at last found vent in an agonised shriek. This, we believe, is not a new reading, but differs from that of some of the most renowned Edgardos. The last scene of *Lucia* is more passionate, but not so tender as the last scene of *I Puritani*; and on the whole we prefer "Ella tremante," as a great vocal effort, to "Fra poco."

Signor Belletti sang the music of Enrico as well as it could be sung; but we question the taste which could introduce florid embellishments—however well executed—into the *cavatina* in the first act, and the duet with Lucia.

Sig. Vialletti made a careful, but somewhat slow, Bide-the-Bent.

The band and chorus was not under due control. Both Mdle. Piccolomini and Sig. Giuglini had reason to complain. The loudness of the accompaniments was commented upon in unmeasured terms.

The subscribers are beginning to murmur at the approaching departure of Mdle. Pocchini, whom Mr. Lumley unfortunately could only secure this season for one month. No doubt he will manage to extend that term of engagement next year. A new ballet is in preparation, and Mdle. Marie Taglioni will appear in a few days.

The incomparable Alboni comes out on Tuesday next in *Il Barbiere*. Herr Reichardt is to undertake the part of the Count for the first time at Her Majesty's Theatre.

To-night *Lucia* will be repeated.

ROYAL ITALIAN OPERA.

On Saturday *Lucrezia Borgia* was given for the first time this season. Mario was announced for Gennaro, but, at the last moment, an apology was made for him, in consequence of a cold, and Signor Neri Baraldi undertook the part. It is not to be wondered at that singers should suffer during the piercing easterly winds which have prevailed for some weeks. The surprise is that so many should pass unscathed. Signor Neri Baraldi is a graceful and unaffected vocalist, without any pretension, and always zealous and painstaking. His performance of Gennaro on Saturday was extremely creditable. Of course, no artist can hope to reach the altitude of Mario by ever so many degrees; but the subscribers, well pleased with what they heard and saw, were content to lay aside comparisons, and accept the tenor solely on the judgment of his own talents.

The magnificent Grisi, having to do double duty for herself and Mario—that the public might not feel too keenly the loss of their favourite—came out with prodigious force, and achieved one of her grandest successes. Of the *Lucrezia Borgia* of this great artist, it were superfluous to say one word. Everybody who has seen it will readily spare us from entering into details; and who has not seen it? Each act has its powerful scene, and it would be difficult to say which is the most impressive—that where she defies the nobles, the scene of the poison, or the death.

Duke Alfonso has one tremendous scene, and in this Ronconi surpasses all the artists we ever saw, without excepting even Tamburini. Donizetti has hardly written his best music for the Duke. The "Vendetta," his only solo song, is devoid of character, and there is nothing of importance assigned him to sing in the first scene. In the last act he has to appear when Gennaro dies, but has not one bar to sing. The trio in the second act alone redeems the part—as far as the music is concerned—from being common-place. Here the barytone comes out with great effect, and Ronconi, by the energy and grandeur of his acting, and his masterly vocalisation, makes ample amends for what goes before and what does not follow. The ensemble *a tre voci*, "Guai se ti sfugge," was encored with loud applause.

Mad. Nantier Didiée acted the part of Maffeo Orsini with infinite spirit, and, next to Alboni and Angri, sang the popular *brindisi*, "Il segreto per esser," better than any one we have heard. It was of course redemanded and repeated.

After the opera a new *divertissement*, entitled, *La Brésilienne*, was produced for Mdle. Cerito, who made her first appearance this season, looking as engaging and joyous as ever. *La Brésilienne* is a charming savage, in most picturesque costume, who saves the life of the captain of a vessel shipwrecked on the coast, and afterwards marries him. There is much action in this trifle, and Mdle. Cerito showed herself as great a mistress of pantomime as of dancing. Her dress was picturesque and most becoming, and she looked such a savage as might have endangered the fortified heart of a lord of the admiralty, much more the affections of the commander of a smack or a gabbard. The ballet, thanks to Mdle. Cerito's exquisite dancing, was entirely successful, and has been repeated twice since.

On Thursday, Mdme. Bosio, that universal favorite of the public, appeared for the first time this season as Gilda in *Rigoletto*, the first part, it may be said, in which she achieved a reputation that has gone on increasing for years, and which now places her among the very highest singers of the bravura school. She was in her finest voice and sang exquisitely. The whole performance, indeed, was a treat of the highest order, and never was the exciting tale of Victor Hugo, or the music of Verdi, listened to with more intense and unalloyed pleasure. Mdme. Bosio's reception was enthusiastic. The winter at Petersburg had evidently had no depressing effect on one of the most delicious voices ever heard, while the singing of the fair artist was even more brilliant and finished than before. She was rapturously applauded in the two duets in the second act, and recalled after each. The quartet, "Bella figlia dell' amore"—one of Verdi's most exciting *morceaux*—was redemanded by the whole house.

Scarcely any character in which Mario appears exhibits him to greater advantage as an actor than the Duke in *Rigoletto*,

while Signor Verdi would almost seem to have written this music especially to suit his voice. With what grace and inexpressible sentiment he gives the two airs, "Quest'è quella" and "La donna è mobile" everybody knows, and how impassioned and tender he is in the quartet, needs no telling now. "La donna è mobile" was encored with enthusiasm, and repeated with increased effect.

The combination of deepest tragedy with low comedy is realised with extraordinary power by Ronconi in the character of the Jester. The scene where Rigoletto is rebuked by the nobles while seeking for his daughter, is unsurpassed for intensity and pathos, while the last scene, where he finds in one moment that his vengeance is foiled, and the only treasure of his existence snatched from him by a miserable death, of which he himself was the unconscious instrument, is overpowering in its effect, and almost too terrible to witness. Ronconi's triumph in these two great scenes was as complete as ever.

The two parts of Madalena and Sparafucile could not be entrusted to more zealous artists than Mdme. Nantier Didiée and Sig. Tagliafico.

In short, the cast was perfect, and there was only one opinion as to the execution—that it was one of the finest ever heard. The opera will be repeated to-night.

On Thursday next Mdme. Bosio appears in the *Traviata* for the first time in London.

MISS ARABELLA GODDARD'S SOIRÉES.

The end was worthy of the beginning. The sixth and last of a series of "pianoforte recitals" (for this is what they essentially have been) took place on Wednesday night, at the residence of Miss Arabella Goddard, before an audience of connoisseurs such as is rarely assembled together.* And what had attracted them? The grand sonata of Beethoven, in B flat—Op. 106! Ten years ago who would have thought of tempting amateurs with such a bait? That great work was a sealed book to all but musicians who love music so deeply that they resolve to make acquaintance with whatever has been worthily created, and consequently with everything that Beethoven produced. But now a very young artist, an *Englishwoman*, has broken the seal, invited the hitherto uninitiated to listen to this sonata, and been rewarded by a corresponding enthusiasm for the enthusiasm which had inspired herself. Thanks to Miss Arabella Goddard, the Op. 106 has become one of the most generally admired and even popular of Beethoven's pianoforte sonatas. Had she achieved nothing else, this fact would alone have entitled her to universal consideration and respect. But, happily, she has done much more—enough, indeed, to entitle her to take the first place among pianists, foreign or native, now actively appealing to public suffrages. This is vast praise for a girl of twenty-one; but it is deserved.

The programme on Wednesday evening was as follows:—

PART I.

Sonata, A major, pianoforte and violin, Miss Arabella Goddard and Mr. Carrodus	... Mozart.
Aria, "Che faco senza Euridice?" Miss Lascelles	... Gluck.
Song, "The Garland," Mr. Charles Braham	... Mendelssohn.
32 variations on an original theme, in C minor, pianoforte, Miss Arabella Goddard	... Beethoven.

PART II.

Grand Sonata, in B flat, Op. 106, pianoforte, Miss Arabella Goddard	... Beethoven.
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We have so often described the sonata in B flat that we are at a loss for anything more to say about it just at present, at

* "Last night" (says the *Morning Post*) "this most interesting and truly musical series of classical chamber concerts terminated with an *adieu* surpassing all that had preceded it. The audience was almost exclusively composed of cultivated amateurs and eminent professors, drawn together by the fame which our great English pianiste has so honourably acquired through her extraordinary performances of the last sonatas of Beethoven, Op. 101, 106, 102, 110, and 111. These concerts have indeed been emphatically "Beethoven concerts," and the sixth and last, which brought them to a triumphant conclusion, was, like its predecessors, principally devoted to the works of that mighty genius."

least anything that could be brought within the compass of a concert report. We are therefore glad to avail ourselves of the following remarks from the *Morning Post* :—

"The dedication of the entire second part to the sonata of Beethoven—the most gigantic in dimensions—the most wealthy in ideas—the most intricate and complex in contrivance of all that master's pianoforte compositions—was appropriate and judicious; for what could possibly have a chance of attracting attention after such an astonishing work and so astonishing a performance? Although ambitious pianists of high reputation have essayed and partially mastered the other later sonatas of Beethoven—although they have laboured assiduously, and with more or less success, at the first three movements of the Op. 106 (the sonata under notice), they have nearly all been scared by its unprecedented finale, the '*Fuga a tre voci con alcune licenzie*,' as the inspired master has entitled this daring and original effusion of his genius. In this movement Beethoven's generally unrestrained muse seems to have entertained a sudden desire for exhibiting herself in fetters, and for showing that she could achieve marvellous feats under every possible difficulty. To speak more plainly, irritated by a certain clique of dry contrapuntists, who were inclined to dispute his intimate knowledge of the art of fugue, the master set resolutely to work, and composed one, which, for elaboration, is altogether without precedent. Years spent in the study of this wonderful piece might still leave numerous points of contrivance to be acknowledged that had previously escaped observation. The most beautiful of fugues it assuredly is not; but the most surprisingly ingenious—the most prodigiously fertile in all the devices of counterpoint—it as assuredly is. The mechanical difficulties it presents to the executant were never for a moment taken into consideration by Beethoven, who, when he wrote it, had not only long abandoned the piano, but was completely deaf. 'Being composed, however—and Beethoven having composed it,' (as Herr Rellstab, the celebrated Berlin critic, very justly remarked), 'it must be played.' This, however, is easier to ordain than to obey; and it is the simple truth to say that of all the pianists who have attempted this sonata in public, Miss Arabella Goddard is the only one who has been able to fully accomplish Herr Rellstab's injunction. Her performance of the whole sonata last night was as superior to her second public trial of it as was the second to her first. We had, besides the unerring mechanism for which she was distinguished at a very early age, a largeness of conception and a maturity of style that showed how a few years had metamorphosed the brilliantly promising girl into a thoroughly experienced mistress of her art. More than with anything else were we enchanted with her profoundly expressive and masterly reading of the *adagio* in F sharp minor—a movement of extraordinary length and almost fathomless beauty."

Another morning contemporary* enters generally, and at large, into the merits of Miss Goddard's performance :—

"The distinguishing feature at these performances, of which, though all deserved attention, we were only able to notice one, has been the later pianoforte sonatas of Beethoven, commencing at Op. 101, and terminating at Op. 111. What are the æsthetic peculiarities of these sonatas, and what extreme mechanical difficulties they present, we have attempted to explain. It remains only to state that Miss Arabella Goddard has performed the whole of them in one uninterrupted series, and within a short interval of time—a feat without precedent. The interest they excited, lively from the first, augmented with every successive performance; and as one sonata after another appeared, each was pronounced superior to that which had gone before. The climax attained last night, in Op. 106, the longest, most elaborate, and most trying to the player, of the five, set a seal upon the artistic triumph of our young pianist. The unvarying refinement of her performance, added to its vigour and animation, and, last not least, the clearness and accuracy with which the minutest details were elucidated, testified to the enthusiasm that must have urged her on to accomplish the very arduous task she had set herself for her own satisfaction, no less than for that of competent judges. Miss Goddard had already twice in public successfully attempted this colossal work, which to the chamber compositions of Beethoven stands much in the same relation as the ninth symphony to his orchestral music; but the third essay far surpassed its predecessors. While the execution of the unparalleled '*fuga a tre voci con alcune licenzie*' exhibited, if possible, a greater amount of finish and brilliancy than before, the reading of the first movement was broader; that of the *scherzo* displayed still more ease and lightness; and, above all, the *adagio*—the most pathetically expressive of Beethoven's slow movements—was marked throughout by

earnestness and depth of sentiment combined with a keen apprehension of its most recondite beauties. This afforded even a higher gratification than all the rest, since it declared Miss Goddard the possessor of intellectual qualifications, without which the most surprising manual proficiency is of little worth—qualifications which, in consequence of her unpretending manner when seated before the instrument, were formerly denied her by some who believe that there can be no feeling and sensibility unless accompanied by gesticulations, as if the province of a pianist, like that of a dancer, were to aim at expression through the medium of pantomime. We confess a preference for that quiet English demeanour which shows the performer wholly engrossed in the music to be performed, and anxious to draw attention to its beauties rather than to her own individual merits."

The "thirty-two variations," which Mendelssohn played so often and with such astonishing energy and fire, were played just as Mendelssohn used to play them, by the young and gifted pianist, and created the utmost enthusiasm. The lovely sonata of Mozart (which Miss Goddard played last year, at her concert in the Hanover Square Rooms) was like a tender flower in a forest, leaning for support against the trunk of some gigantic oak; and truly such a simile may be applied without hyperbole, viewing it by the side of the wide-spreading variations and the towering sonata of Beethoven. It was played to perfection. (Mr. Carrodus was the violinist), and gave the utmost pleasure to the audience. "Anxious as they were"—to use the words of a contemporary—"for the Beethoven displays, which created such an unparalleled sensation, that, after the great sonata, which brought the concert to an end, the whole room cheered the young performer, who, whatever her previous achievements, never before so triumphantly established her claim to be regarded as an artist of the very highest order."

Of the vocal music it is enough to say that Miss Lascelles took unwarrantable liberties with Gluck's beautiful *aria*, that Mr. Charles Braham sung Mendelssohn's "Garland" with true sentiment and feeling, and that Sig. Fossi accompanied both on the pianoforte with that ability which we have so frequently had occasion to notice.

And thus ended a series of musical entertainments which have instructed as well as delighted the audiences they have attracted, and which was alike honourable to the concert-giver and to the taste and discrimination of her numerous patrons. Miss Arabella Goddard's brow was already sufficiently charged with laurel; but she has added six new leaves to that crown which proclaims her right to be entitled the veritable "Queen of Pianists."

THE TRAVIATA VERSES.

(To the Editor of the Musical World.)

SIR,—Your pleasant correspondent, "Tub," says I have "hit the wrong party" in making my enamoured curate put Camellias in his candlesticks; such being a Puseyite diversion, which has nothing in common with Exeter Hall. Permit me to reply that this floral frolic is perpetrated during my young curate's temporary insanity, brought about by the wiles of "the pretty little bright Traviata;" as if, being deeply in love, or otherwise bewildered, Mr. Wright might insist upon producing the *Stabat Mater* at the Adelphi, and singing in it; or Mr. Thackeray might introduce "Bobbing around" into his lectures on The Georges; or Mr. Albert Smith and Mr. Charles Kean might learn *La Perche*, promising "no larks" when one had got the other on the top of the pole; or Mr. Buckstone might ask Mr. Spurgeon to play *Box* for his benefit, introducing a Dance of Deacons at the end; or the Exeter Hall Committee might charter a special omnibus to go to the next prize fight, (conductor, Mr. Costa); or Vivier might sit out *Richard the Second*; or Mr. Gye might rebuild the Royal Italian Opera on Clapham Common; or Mr. Gruneisen and Mr. J. H. Tully might ride a pony race over the last purchase of the Conservative Land Society—twice round and a distance with six hurdles; or as if you yourself, sir, might, during a temporary aberration, affirm that there was only one Norma on the stage, and that was Mrs. Frank Matthews.

I am, Sir, with all respect, your faithful

JONES,

Mendelssohn Buildings, Arabella-row, Chorleyville.

* The Times, May 7.

ITALIAN OPERA CONCERTS, CRYSTAL PALACE.

THE announcement that these attractive entertainments would be renewed gave great satisfaction to the patrons of the Crystal Palace, and the first of a series of twelve concerts, which took place yesterday week, brought between 3,000 and 4,000 persons to the music-room provided for the occasion in the great central transept. The new construction is very similar in plan to that in which the performances took place last season, the arrangement of the proscenium, with the chorus and principal singers on the stage and the band in the orchestra, being precisely the same. In some respects the former was preferable, but as the preparations for the great Handel Festival made a change of site from the nave to the transept indispensable, allowances must be made. The effect of the music, vocal and instrumental, though good, might still, perhaps, be improved by some such expedient as was adopted previously for shutting out the concert-room (as far as practicable) from the rest of the interior, and which tended, in a great measure, to modify excess of reverberation, an inevitable condition of so vast and peculiar a building. The best places for hearing are in the stalls and galleries nearest to the orchestra, which are covered in by a roof of canvas, and sheltered on either side by adequate contrivances. The general aspect is animated, cheerful, and picturesque; and the idea of a musical *fête champêtre* as vividly suggested as before, the feathered tribes

"In profuse strains of unpremeditated art"

taking from time to time even a larger share in the harmonious proceedings, and establishing a friendly rivalry which adds to rather than detracts from their charm. The audience were evidently delighted, and the success of the performances generally was not a bit less than that which crowned the undertaking of last year.

The concert itself calls for little remark. The whole company of the Royal Italian Opera (Mario excepted), with the chorus and the splendid orchestra, in all its pride of number and efficiency, were called into request. The selection was as follows:

PARTE PRIMA.

Overture—Zauberflöte	...	Mozart.
Aria—"Ah, per sempre" (Puritani), Signor Graziani	...	Bellini.
Madrigal—"Who shall win my lady fair?"	...	Pearsall.
Duet—"Pronta io son" (Don Pasquale), Madame Grisi and Signor Ronconi	...	Donizetti.
Aria—"Wie nacht" (Der Freischütz), Madame Devries	...	Weber.
Duet—"Serbami Ognor" (Semiramide), Madame Grisi and Madame Nantier Didié	...	Rossini.
Air, with chorus—"Inflammatus" (Stabat Mater), Madame Grisi	...	Rossini.

PARTE SECONDA.

Overture—Masaniello	...	Auber.
Aria—"Alma soave" (Maria di Rohan), Signor Baraldi	...	Donizetti.
Duet—"Venti scudi" (Elisir), Signors Gardoni and Tagliafico	...	Donizetti.
Duet—"Da quel di" (Linda), Madlle. Marai and Signor Gardoni	...	Donizetti.
Aria—"San lagiero" (Maria), Madame Didié	...	Donizetti.
Romanza—"Una vergine" (Favorita), Signor Gardoni	...	Donizetti.
Finale—"Oh sono Carlo" (Ernani)	...	Verdi.

Conductor—M. Sainton.

To criticise such a programme would be superfluous. Every piece was as familiar as household words. The lion's share accorded to Donizetti in the second part was scarcely balanced by the orchestral prelude to Auber's best opera, with which it commenced, and certainly not atoned for by the pompous and noisy *morceau d'ensemble* of Signor Verdi, which brought it to a close. However, the singers were all in their liveliest mood, and exerted themselves to the utmost—the indomitable Grisi, who appeared three times in Part I. (having to sing at night in the *Troatore*, to make up the account!), shining conspicuous above them all. The madrigal of Pearsall was encored; and a like compliment was paid to Signor Neri-Baraldi in the *aria* from *Maria di Rohan*. We must insist, nevertheless, that the entertainment, considered from a musical point of view, was essentially poor, unworthy alike of the Crystal Palace and of the powerful resources of the Royal Italian Opera. One great merit, how-

ever, calls for notice; it was *short*—two hours, an interval of repose between the first and second part included—comprising the extent of its duration.

A LETTER FROM RICHARD WAGNER ON FRANZ LISZT.

(Concluded from page 279.)

THIS seems something terrible, and whoever heard it would give way to loud lamentations on the proposed abrogation of the independence of music. Ah, let us examine a little more closely how matters would really stand, with regard to such lamentations and fears. Would it be possible for us ever to see music, the most splendid, the most incomparable, the most independent, and the most peculiar of all the arts, injured otherwise than by bunglers, who have never been consecrated in its sanctuary? Can Liszt, the most musical, as far as I can conceive, of all musicians, be such a bungler? Listen to my belief: *Music can never, in whatever combination it enters, cease to be the highest; the redeeming art.* Its essential quality consists in the fact that what all other arts merely indicate becomes through and in music most indubitable certainty and all-immediate, determining truth. Look at the rudest dance; listen to the worst doggerel rhyme: the music (as long as it is seriously treated, and not purposely caricatured) ennobles even these things; for, exactly on account of its peculiar seriousness, it is so chaste and wonderful in its nature, that everything it touches is transfigured by it. But it is quite as notorious and quite as certain that music is to be heard only in forms which are taken from some relation or utterance of life, and which, primitively foreign to music, obtain through it alone their deepest significance, as if on account of the manifestation of the music latent within them. Nothing is (mark me well! for its appearance in life) less absolute than music, and the champions of absolute music evidently do not know what they are talking about; for their confusion we should only have to challenge them to show us music beyond the form which it borrowed from bodily movement or verbal verse (in conformity with the causal connection). We have recognised the form of the march and dance as thus being the immovable basis of pure instrumental music; and we have seen, through this form, even in the most complicated compositions of the kind in question, the rule of all construction so established, that a departure from it, such as the non-repetition of the first period, was necessarily regarded as a transition to formlessness, and therefore avoided by the daring Beethoven, even to his great prejudice in other respects. On this point, therefore, we are agreed, and acknowledge that to divine music in this mortal world a binding, nay—as we have seen—a determining point must be given for the possibility of its appearance. I now ask whether the march or the dance, with all the representations placing the act before us, is a worthier motive for imparting form than, for instance, the representation of the principal characteristic traits in the deeds and sufferings of an Orpheus, a Prometheus, etc. I ask further, if music is so swayed, for its manifestation, by form, as I before demonstrated to you, whether it is not nobler and more emancipating for it, when it borrows the said form from the representation of such a motive as Orpheus or Prometheus, than from that of a motive like a march or dance? Now, on this point, no one will remain in doubt, but rather bear testimony to the difficulty how an intelligible form could be won for music from these higher individualised representations, since, hitherto, without the low, general form-motives in question, it has appeared incapable of being grouped in a generally intelligible manner. (I do not know whether I express myself rightly.)

(To be continued.)

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